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I.—ROCK PAINTINGS OF THE WORRORA AND THEIR
MYTHOLOGICAL INTERPRETATION.

(With Four Plates, i., ii., iii., and iv., and 14 Figures.)

By

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Discovery.

As early as 1838, Captain (later, Sir George) Grey, during his journey of discovery from Brunswick Bay to the Glenelg River, found several rock paintings, of which he has given us accounts in his journal, with drawings.

Grey remarks that some of the pictures obviously represented animals found in the country and that some of the designs had no meaning to the uninitiated. But the most remarkable feature of these rock painting was the frequent occurrence of a human form, in every case depicted without mouth. These human pictures, Grey surmised, from the mild expressions of their countenances, to represent females. In this surmise he was mistaken.

Territory of Worrora.

The tribe with whom I am at present in contact are the Worróra, who inhabit the country roughly between the Glenelg and Prince Regent Rivers, extending down the coast to the mouth of the Walcott Inlet, and including in their territory a strip of country on the north bank of the Prince Regent River, from Mt. Trafalgar to near, but not including, Mt. York. (Plate I.)

Locality of Paintings.

The country of the Worróra people is very rugged. The hills are mostly of a basaltic formation with a quartzite capping that rises sheer above the underlying basaltic rock. Where the overlying quartzite and the basaltic rocks meet there is a breakaway often leaving a narrow cave, extending along the line of the meeting of the two formations, for twenty or thirty yards, usually about six to ten feet in depth and about the same in height. Most of the rock paintings are in these shallow caves and only to be reached

by stiff climbing. Two very important rock paintings, however, occur in a different position. On the east of the Prince Regent River there occur isolated sandstone boulders standing on small sandy flats. These boulders are sometimes weathered away, leaving a fairly extensive cave on one side. Two of these rocks, Puróolba and Nyimúndum, have each a very fine collection of paintings. The rock paintings, for reasons which will appear, are numerous in the Worróra territory and are thoroughly known to all the Worróra.

Colour and Methods Used.

In every picture that I have seen the colours are produced by red and yellow ochre, white clay and black charcoal. Grey states that he found a blue pigment in some of the cave paintings, and in his journal gives a brilliant blue to some of his drawings. Throughout Grey shows some tendency to improve on his originals in drawing, and I can only believe that he has unconsciously exaggerated his impressions in giving such a blue to any picture as appears in the illustrations to his journal. In one case a figure appeared to me to have a bluish colour, but closer inspection led me to think that it was rather a greyish black, due to some admixture of ashes with the charcoal used. I am not acquainted with any blue pigment used by the aboriginals of this country. During certain of the ceremonies now carried out, the men's bodies are decorated with marks similar to those on the rock paintings, from which it may be legitimately inferred that the rock paintings have been executed in the same way. Red and yellow ochre and charcoal are ground into a powder on a flat stone.

For colouring a large surface the palm of the hand is used. The palm is wetted, rubbed on the powdered pigment and then rubbed over the surface to be coloured.

Broad lines are drawn with a wetted finger dipped in the powder. Lines and dots are made with a pencil of a grass stem, on the end of which is stuck a lump of wet clay or ochre and wetted in the mouth as required.

Large white splashes are blown from the mouth, which has been filled with a mixture of clay and water.

Plain white surfaces are made by rubbing with dry powdered clay, preferably on a surface that has been previously greased with kangaroo fat.

Interpretation of Pictures.

Every aboriginal man of this locality will unhesitatingly say what every picture represents, and, in cases where there does not appear to the European eye to be any obvious connection between the picture and its meaning, different men, questioned separately, have unhesitatingly given the same meaning.

(a) THE HUMAN FIGURE. When I first saw one of these human figures I asked, "Who is this?" and get the reply, "Wónjuna," I have to correct the impression that I first received, viz., that Wónjuna is an individual proper name. ("Transactions of the Royal Society of South Australia," Vol. XII., 1917. "Notes on the Worróra Tribe.")

All the human figures in the rock paintings are called by the Worróra, "Wónjuna," but the Wónjuna in each locality has in addition his own

proper name. Thus the Wónjuna at Woorrwái is named Wumúnngu; the Wónjuna at Paléed Paléera is named Churumáhda; the Wónjuna at Piríallu is named Punúllgarra; the Wónjuna at Malúdum is named Ngamaráhleh.

According to the Worróra mythology the Wónjuna were the first men. Before the earth had received any physical features a Wójuna appeared in a certain locality; he came from the wind, wandered over the earth making hills, rocks, waterholes, outstanding features of the coast, etc., and finally went to earth in a spot where the picture remained behind him. Here his spirit for ever abides and, wherever a Wónjuna's picture is, there the Wónjuna continues to send down the rain. All the Wónjuna were men. The creation of the physical features of the earth, however, was not their sole prerogative. This distinction they shared with certain beasts, such as the kangaroo, the rock-python, the "flying opossum," all of which beasts finally went to earth at some spot now regarded as the abiding place of the spirit of that creating beast. These spirit-places belonging to beasts are not picture caves, but remarkable natural features of the land, with which I hope to deal in a future paper. The picture caves belong to the Wónjuna alone; the human figures are all Wónjuna; only the Wónjuna now exercise the beneficent work of sending down the rain on the land.

A place where the spirit is one of the original creating men or beasts is supposed to abide is called Woonggúru. This is the neuter form of a noun and is applied to a picture cave or to one of the striking natural features associated with the wanderings of a mythological beast. The masculine form of the noun is Woonggúri. The word Woonggúri includes Wónjuna and is almost equivalent to Wónjuna. Woonggúri is, I think, the descriptive name and Wónjuna the collective proper name. The nearest translation I can give is to say that Woonggúru is "ancestral spirit place," while Woonggúri is "ancestral spirit male being."

A feminine form of the word occurs, viz., Woonggúja. This, most remarkably, is the name of the rock-python, a huge snake that inhabits this country. Woonggúja is the present name of the rock-python and also the name of the primaeval feminine counterpart of Wónjuna. The part played by this snake in Worróra mythology is truly astonishing. She ranks second only to Wónjuna in the number of natural features and legends attributed to her. To discuss Woonggúja fully would go outside the scope of this paper. Here it may be said that the rock-python created a very large number of the physical features of the country, and wherever a place name is a feminine word, enquiry reveals that it is connected with the rock-python, *e.g.*, Nyimri = Her Head, *i.e.* Woonggúja's Head; Njalím = Her Lip, *i.e.* Woonggúja's Lip; again, always when Woonggúja's name occurred and I questioned who she was, I got the reply that she was, or is, the snake. In one cave, that named Paléed Paléera, there is a full-size picture of Woonggúja.

Once, in my hearing, the feminine form of the name Wónjuna, viz., Wónjuninya, occurred. When I immediately caught up the word and questioned as to who Wónjuninya was, I at first received the reply, "Woonggúja" (the rock-python). On pressing the question I was emphatically assured that Wónjuna were all men (eja), but when I went on to ask if Wónjuninya were a woman, I got uncertain replies. To our minds if Wónjuna were a man, then Wónjuninya must have been a woman; but

the Worróra man does not argue things out to a logical conclusion. His tradition tells him that the man did certain things, also that the rock-python did certain things. To connect up all these traditions never enters his head.

The Worróra believe that the man conceives the spirit of a child in a dream. This child comes to him in a dream at a Woonggúru and is from the original mythological being who is supposed to abide at the place where he went to earth. The man puts the child in the woman, and when the child is born it is named by the father with the name of the Woonggúru where he conceived it. Every child, boy or girl, has a Woonggúru, that might be called the birth-place name, or conception-place name. Some retain their Woonggúru name throughout life as the name by which they are commonly known. Others become known by one or other of the several names which all get as they grow older. Thus it will be seen that the Wónjuna, the human figures of the cave paintings, are not the sole progenitors of the present race, any more than they are regarded as the sole creators of the physical features of the land, but share their distinction also with some of the beasts.

(b) OTHER PICTURES. I have dealt at length with the human pictures, as these are of such prime importance in Worróra belief. I shall return to them in comparing with similar pictures found in North Africa. As well as the human figures are many representations of kangaroos, eagles, fish, edible plants and edible parts of animals. Some of these designs are portraits and are often quite spirited attempts to portray animals. At Puróolba is a quite good attempt at depicting a spray of eucalyptus blossom as the source of wild honey. An object that recurs not infrequently, and that appears meaningless till explained, is the liver of a stingray, a favourite article of food. When explained as the liver it is seen to be quite a fair picture of a liver. So also with some of the edible roots.

But quite a number of the pictures are conventional representations of some article of food, or some part of the body, which do not, to the European eye, bear any resemblance to the object represented.

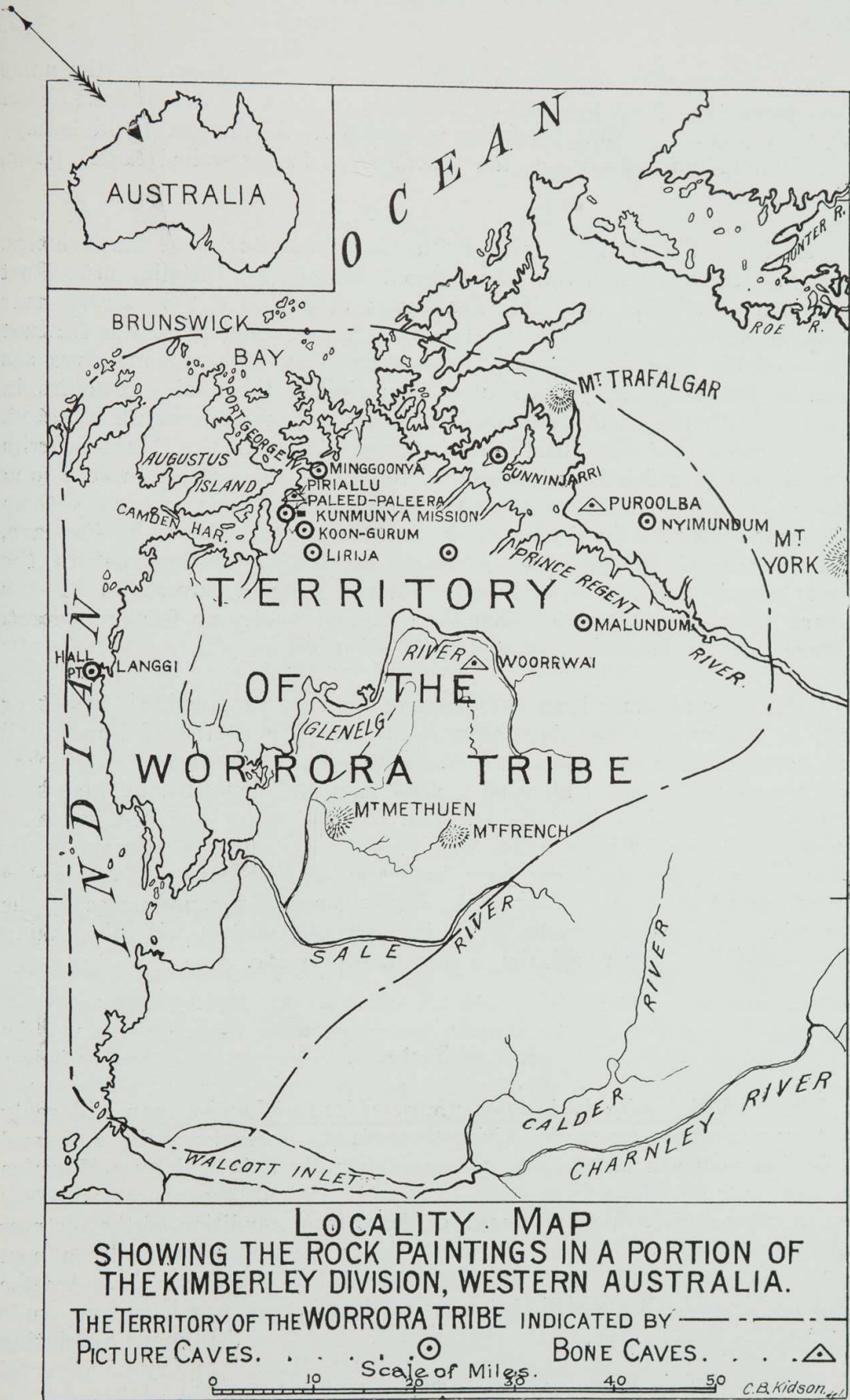
Almost all the pictures, except those of Wónjuna, represent some article of food. The most pronounced object in any of the caves is usually a picture, or many pictures, of some animal, fish, root, plant, fruit, that abounds in that particular locality. One man declared to me that everything eaten is in some cave. This is considerably an exaggeration, as there are a number of edible articles that I have not seen in any picture cave; but I have no doubt that the Worróra think that all food objects are represented somewhere.

The belief is that wherever the picture of an object of food is preserved in a picture cave, there that object will continue to flourish and increase. This explains the thought that every edible thing is depicted in a cave somewhere. This also explains the frequency of the picture caves.

I attach a sketch map of the Worróra country (Plate I.) showing all the positions of picture caves with which I am at present acquainted. It will be seen that a picture cave occurs every five miles or so.

So the whole purpose of these picture caves can be summed up in one sentence: they are to insure the food supply of the present generation.

PLATE I.



LOCALITY MAP
 SHOWING THE ROCK PAINTINGS IN A PORTION OF
 THE KIMBERLEY DIVISION, WESTERN AUSTRALIA.
 THE TERRITORY OF THE WORRORA TRIBE INDICATED BY — — — — —
 PICTURE CAVES. ○ BONE CAVES. △
 Scale of Miles. 0 10 20 30 40 50 C.B. Kidson.

The Territory of the Worrora Tribe, Kimberley Division, W.A.

The Wónjuna cause the rain to fall wherever their pictures remain, and the food animals and plants increase wherever they are represented in pictures.

Each picture rock or cave, in addition to its local name (*i.e.*, the name of that particular spot), is called by the name of the most conspicuous object among the pictures. Thus Puróolba is known as Aianúngga (wild honey) place, Nyimúndum is known as the Waráhninya (wedge-tailed eagle) place, etc.

Certain of the picture caves are the final repositories of men's bones. There are three such within my present knowledge, Piriállu, near Port George 4th; Puróolba, near Mt. Trafalgar; and Woorwái or Arnu, near the middle of the Glenelg River. These are approximately at the furthest confines of the Worróra territory from each other. These bone-caves are known as Púnja-ngúrrim, *i.e.*, skull-places. When the final ceremonies in connection with the death of a man are completed and his bones bleached, usually about a year after death, his bones are taken to the Púnja-ngúrrim in the district to which he belongs by birth. Men will meet from very long distances to collect the bones from the bleaching platform and carry them to the bone-cave. At the bone-cave the bones are either buried by the cave, or the parcel of "paper-bark" (Ti-tree, melaleuca) is deposited in the deepest recess of the cave with a few stones roughly thrown on it. As the bark decays the bones roll about the cave and receive no further respect. In every case the bones are painted with red ochre.

It has several times been explained to me that the Ingáhnj (spirit or ghost, or shadow) of the dead man keeps guard over the pictures. All men's bones are not now taken to a púnja-ngúrrim. Sometimes the bleached bones are taken by the relative of a dead man and deposited by him in a secret place, of which he tells no one. A few years ago the bones at Piriállu were removed by a white man who was collecting aboriginal information. Since then no bones have been put at that cave. Whether the present custom of hiding some of the men's bones is a consequence of the desecration of Piriállu, or whether it is a parallel custom with the taking of the bones to a púnja-ngúrrim, I am unable to say.

Age of Pictures.

When asked, "Who made these pictures?" any Worróra man will reply that they were made by the Wónjuna themselves. Several men have assured me that no man can make these pictures. Usually it is said by a Worróra man that they are there from long, long ago. But all these statements are open to grave doubt when one compares the present condition of the pictures in different places. Some of the men said to me that occasionally a man would renew a picture, but that the original had been put there by the Wónjuna himself. Some said that some of the pictures may have been made by certain of the old men, whom they named. But none had made a painting of Wónjuna himself. At Piriállu, for instance, there is a large horizontal picture of Wónjuna facing the sea. This picture is nearly obliterated by the rains, and soon will cease to exist. This cave is no longer venerated because of its desecration.

Several caves have pictures that are now in a bad state of repair. One of these is about a mile and a half from Kunmúya Mission Station and has been visited by the children; another looked down on the boat landing, and the pictures there had become almost obliterated. Again, in some caves, the roof of the place showed where pictures had been, but, with the annual tropical rains, the clay of the paintings had become damp and flaked off the rock. The vertical pictures, where not renewed, seem to have kept better than those in a horizontal position on the overhanging face of the rock.

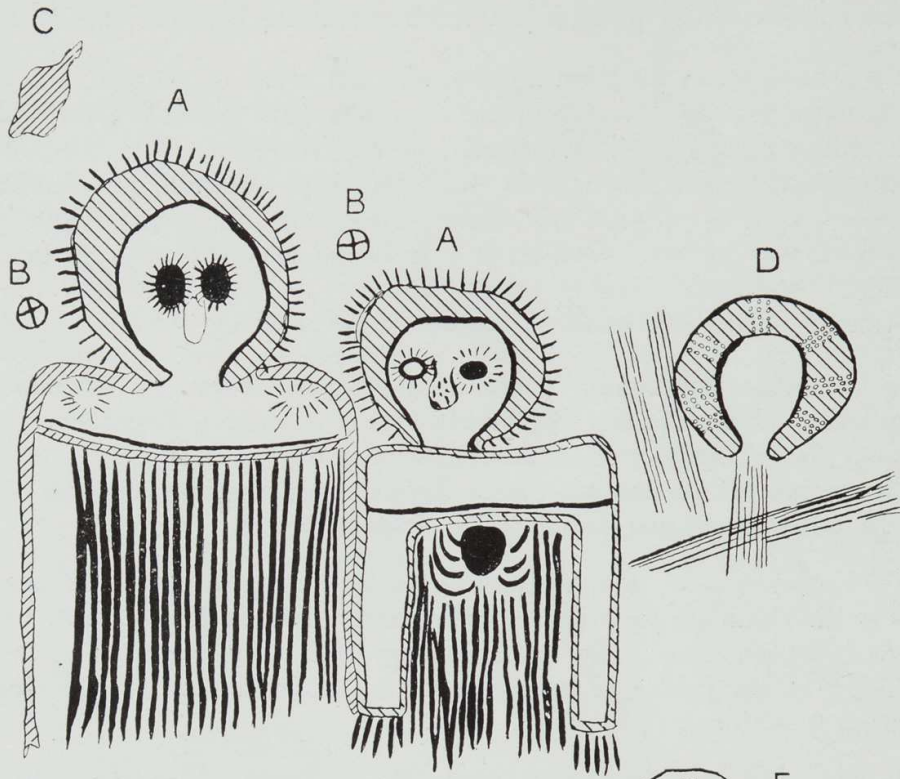
Nearly always when questioning men about a myth or picture, I am referred to Kánaway (Fig. 1). Kánaway is an old man who is the recognised ináiri (literally, "great man," *i.e.* head), of the Worróra. The Kunmúya country, the locality in which is now the Kunmúya Mission, is Kánaway's own demesne. Is it a question concerning a rock or hill in the Kunmúya district? Kánaway knows all about it. Is it the meaning of a picture in this district? Kánaway knows all about it. Is it an old story of the mythical times? Kánaway knows all about these stories.

There are other bunnúndia (bunnúnja, singular form, is a "doctor"). There are other chórlbuddia (chórlbudda is an orator). There are other rain-makers. But Kánaway is Ináiri (as head of the Mission, I, myself, am usually spoken of by the people as Ináiri. In Mission concerns I am Ináiri. In tribal questions Kánaway is Ináiri).

For some years past, Kánaway, who is now an old man, has been a pensioner at the Kunmúya Mission and usually lives at the Station, where he receives his food daily. But occasionally, Kánaway goes for a "walk-about," living in the bush for several weeks, then returning to the station to resume his position as pensioner.

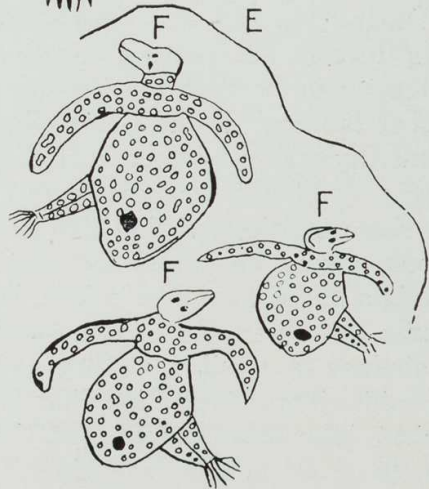
During the last wet season, February-March, 1929, Kánaway went for a tour through his country. As one man told me, he had gone to look at his country. One week after his departure I found, on the rock overlooking the boat landing, at the place named Ngáw-gaw, three new paintings, of a kunjáwrinya (fresh-water tortoise), a bulgúja (dugong), and a liver of stingray, "ubúnu." These were on the rock face where previously were faint signs of pictures that had been obliterated by the rain. My two companions, young men, told me that Kánaway had made these new pictures. In public these two men might have denied any knowledge of how these pictures got there; but to me, privately, they were ready to admit what was obvious to us all, that they had been freshly executed, and we all would have said without hesitation that Kánaway was the painter. I have not yet sufficient idiomatic command of the Worróra language to intimately discuss these things with Kánaway himself, as he is an old man, secretive, and not easy to approach through my stumbling Worróra tongue. I hope, in time, to learn much that will be of interest from himself. Meantime I have been pleased to have established the fact that the rock paintings, while some of them may be of vast antiquity (in sheltered positions), are mainly subject to renewal, or fresh execution, periodically, by Worróra men now living. This execution is done secretly, and the general mass of the tribe are told that the pictures are the work of no man's hand. Though an old man, with failing powers, Kánaway, as head of his people, still feels the urge to go out and ensure the food supply of his people by placing in the picture caves representations of the objects that need their pictures for their increase.

PLATE II.



- AA.—Two Wonjuna figures.
- BB.—Knee-caps.
- C.—A nest of wild honey, "Ngeenya."
- D.—Lighting.
- E.—Line of beeswax to protect pictures of eagles from rain-water.
- FFF.—Eagles.

N.B.—The black spot in the right hand figure of Wonjuna is the breast-bone. The black spots in the eagles represent the anus.



C. B. K'ason, del.

Rockface at Nyimundum Rock, Kimberley Division, W.A.

Vide Figure 12.

In one picture cave, that named Nyimúndum, there is a very interesting instance of an attempt to preserve pictures from the rain (Plate II. and Fig. 12). There are three pictures of Waráhninya (the wedge-tailed eagle) in this cave, or rock. Over two of them is a semicircle of beeswax stuck on the rock. This place is a Woonggúru of one of my companions on a visit to it recently. He is named Nyimúndum, after the rock. I asked him who had put beeswax over the eagle pictures. He thought his father might have done it. But Nyimúndum's father has been dead for some years and the beeswax lines are not very old. Evidently, as Nyimúndum had not visited this rock for about ten years, before accompanying me, another man had put this protection on the rock. The painted rock face is not exposed to the weather, but it slopes in such a way that rain falling on the top of the rock might run down and damage the pictures of the eagles. This rock, Nyimúndum, supplies an instance of how the Worróra can hold two conflicting traditions without troubling to reconcile them. On the weathered under-surface of the rock are two pictures of Wónjuna. Both have the name Lóóngamunna. Lóóngamunna was a Wónjuna who came from the wind, walked about the country east of the Prince Regent River, then finally went to earth at this rock, where he left his picture, and where his ingáhnj (spirit) evermore abides, ready to give children to men who may sleep and dream there.

But beside the Wónjuna pictures are the three eagle pictures. The parallel tradition tells that Waráhninya (the wedge-tailed eagle) came from the south side of the Prince Regent River and flew to this place. Here Waráhninya made this rock for its yandúlpa (house) and laid a row of eggs on the top of the rock. But the eagle said, "This rock slopes too much. I had better go down into the shade." So the eagle went down below to the sheltered side of the rock, where the three pictures are still. The eggs remain on top of the rock in the form of a row of stones, placed evenly across the top. These remain there so that the eagle will not wish to go away. (The eagle's clutch of eggs is usually two, and there are about twenty stone "eggs," but this detail is consistent with usual lack of logical conclusion among the Worróra.)

Apart from the pictures in the rock cavities there are many stories told in connection with Wónjuna. Some of these tend to leave the impression that Wónjuna is regarded as the Supreme Creator; others again, as connected with localities where a Wónjuna has his individual name, leave the impression that Wónjuna is the name of many local creators. Probably there are elements of belief in a Supreme Creator, but these have not been thought out to a system of monotheism.

There is a supernatural being called Ngajáía, who dwells in the sky. He is not seen, nor is he often spoken of. I have not found any very clear conception of Who or What Ngajáía is. He may prove to be the Supreme Spirit, the First Cause, but I doubt whether the Worróra have got that far in their thinking. There is a supernatural being called Wallangúnda, who is represented in the sky by the two "pointer" stars of the Southern Cross. He walks about in the sky and hunts there. When I asked, "Who put him there?" I was at once told, "Wónjuna put him there."

In the local story of the Great Flood it was Wónjuna who made the flood.

The attitude of the present generation to Wónjuna is illustrated in the rain-maker's song, as follows:—

Kállũ:ũ | Wónjũnä | nyĩnměhrĩ | mēāh
 Pāra-pā | rōā | mēāh
 Pāra lě | līwā | nyĩnměhrĩ | mēāh
 Jījāi, | Jījāi,
 Drrrrr

The rhythm is almost a complete Sapphic.

Kálluru is a Ngárrinyin Tribe word for Wónjuna:.

Nyĩnmehri = you are telling; Méah = indeed.

Pára = lying, false. The second line means, "Why do you lie to me?"

Pára Lel'wa. Pára = false, lel'wa = an end, *i.e.* the line means, "Cease from lying to me."

Jijai is the child's pet word for father (the normal word for actual father is Irai).

Drrr.... is the croak of a frog.

In this song the rain-maker calls on Wójuna not to deal falsely with him, but to hear him as father. The croak is sympathetic magic, inducing rain by giving the sound of the frog that croaks when rain falls.

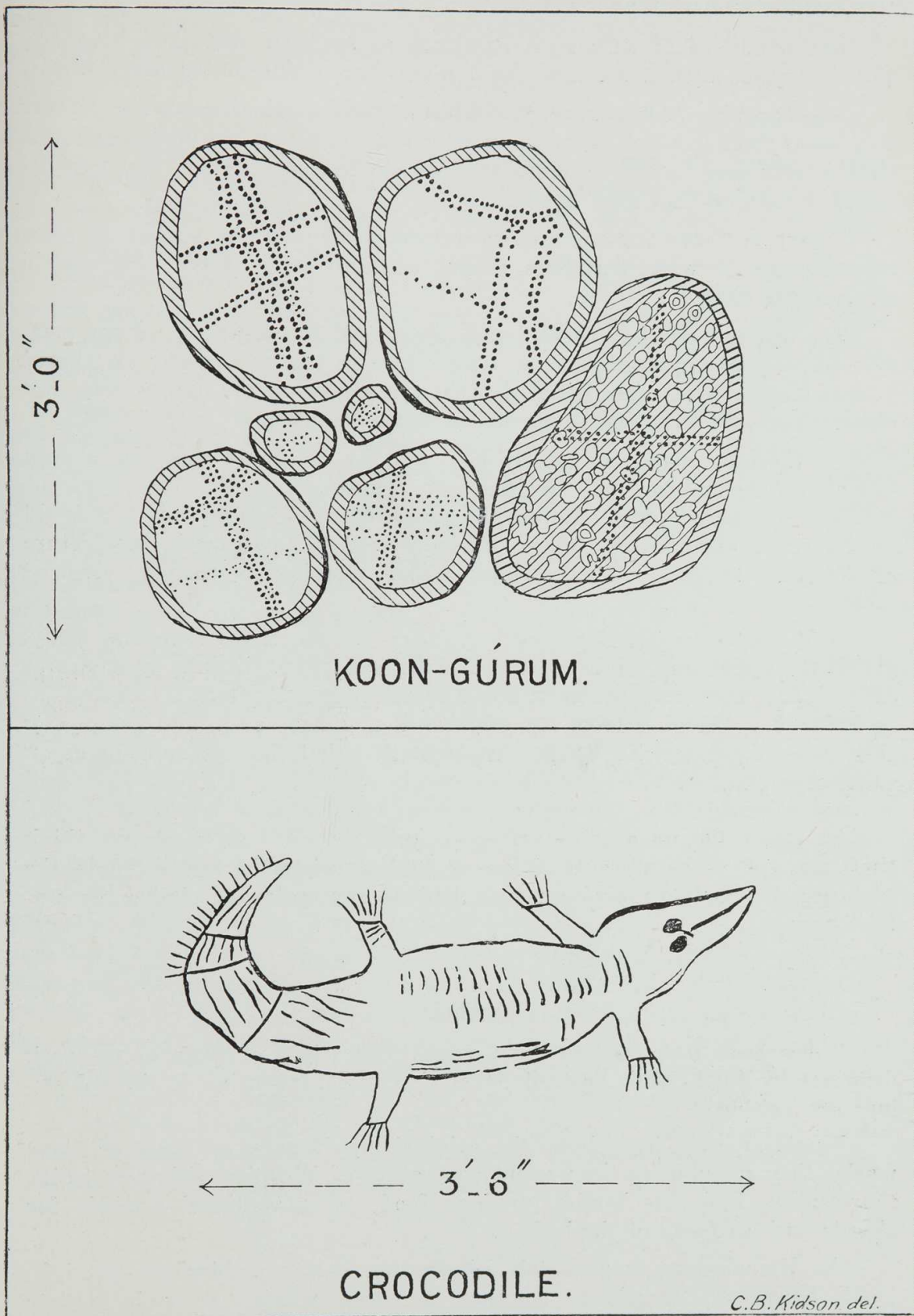
I append an illustration (Plate IV.) that appeared in the "London Times," Weekly Edition, 29th March, 1928, showing rock paintings in North Africa, of great antiquity. Several points of resemblance to the rock paintings of North-West Australia will be at once seen, *e.g.*, the halo-like drawing of the hair, the absence of mouth, the presence of circles, whole or divided, beside the figures.

Regarding the universal absence of mouth in the Australian pictures: When I first saw one of these pictures I said to my two companions, an old and a middle-aged man, "He has no mouth." They gravely looked at one another and, after a while, one solemnly said, "Iámunt káhri" ("He (has) no mouth"), which the other brilliantly supplemented by saying "Iwiuk káhri" ("He (has) no teeth").

Lately I have tried questioning several men as to whether there is any reason known to them for the absence of a mouth. Most have just looked vague and had nothing to say. One of the most intelligent said, "I do not know why Wónjuna did not leave any mouth." An old man, who was describing to me a bird, drew what he imagined to be a picture of it on the ground. He gave it a human face, but gave the face no mouth. A young man who drew on the bark wall of his hut a picture of a woman, gave his drawing a mouth. This young man had a good deal of experience among white people. The little children now at the Mission School will draw the usual children's sketches of people.

I am of the opinion that the drawing of a human face without mouth, among the older generation, is the conventional way of depicting a human face. Whatever the original reason for not putting in the mouth, among the Worróra it has come to be the usual way of drawing a face, and it does not occur to the normal Worróra man that there is anything lacking in his drawing.

PLATE III.



KOON-GURUM.

CROCODILE.

C.B. Kidson del.

Conventional Drawings of Koon-gurum (Palm Fruit) and a Crocodile (*C. porosus*).

NAT. MUS. W.A.B.

Clothed Figures.

Are the human figures clothed?

Reproductions of such rock paintings as are here described have frequently seemed to indicate that the human figures represented are clothed.

The Worróra people wear no clothes in their original condition. There is a word "wábi" which means any ornament worn on the body, and this word is now used by the Worróra to mean clothes, such as they are now acquainted with, of European style.

I have not seen any pictures so definitely "clothed" as appear in some reproductions by white travellers, though certainly some of the Wónjuna do seem to be clothed.

The evidence of the Worróra men themselves is conflicting. Four men, who recently accompanied me on a long trip in the bush when we visited several picture caves, said definitely that the marks on the figures were not clothes, but were "Pullémba-ngúrra," *i.e.* ornamentation.

On the other hand, an elderly man told me he would show me a very fine Wónjuna, and he said, "He has wábi," meaning, in this case, that the Wónjuna did have clothes. Before the advent of white people this man could not have had any idea of clothes, yet he seemed to recognise in the picture of Wónjuna which he was describing to me, clothing as worn by civilised races.

It is usual, in painting beasts, to separate the limbs from the body, giving the appearance of neck-band, sleeves, etc. (*Cf.* Pictures of eagles at Nyimúndum and of crocodiles at Koon-gúrum place. F. Plate II., Plate III., and Fig. 6.) Judging from the pictures that I have seen, and comparing their ornamentation with similar ornamentation that the men now paint on each other's backs and chests, during certain ceremonies, I should have said without hesitation that the pictures were not intended to represent clothed beings. Only the remarkable saying of that elderly man makes me think that, perhaps, after all, a tradition of clothed beings has persisted in the pictures, though the Worróra people had no conception of clothes for untold ages.

Symbols.

It has been attempted to show, from illustrations of some of the rock drawings in North-West Australia, that characters appearing in these drawings are writing.

Whatever may have been the original significance of some of these marks, they are now, to the present generation of Worróra, either portraits, representing fruits or berries, used as food, or conventional symbols for objects such as parts of the body.

At Nyimúndum, immediately above the right shoulder of the left-hand figure of Wónjuna, appears a cross within a circle (Plate II. and Fig. 12). The circle is about three inches in diameter. There are two other similar marks on this rock. My companions informed me that this crossed circle represents the knee-cap, and that this particular one, above the Wónjuna's shoulder, was put there by Nyúnggawona's Kukai. Nyúnggawona is an old man now living. Kúkaí

is the term of relationship for mother's brother. This Kúkai of Nyúngawona has long been dead. The Worróra have a system of gestures denoting relationship. The gesture of Kúkai is not to touch the knee, but to put the hand on the shoulder-blade. To touch the knee is the gesture of "Rumbúrrb," or "Rumbúdba," the relationship between two persons, in which it is forbidden for either to marry, speak to, or look at each other.

I was not able to establish any connection between the crossed circle that represents the knee-cap and a relationship gesture. All that my companions could say was that Nyungawona's kukai put it there to show kúkai.

A noteworthy symbol that frequently occurs in connection with the Wónjuna pictures is the symbol for lightning. This is either a drawing of several parallel straight lines, or, more elaborately, several straight lines emanating from a more or less circular figure that looks like a representation of the sun.

There are two Worróra words for lightning: Múngirinya and Múrrungúnnya. The word for sun is Múrrungunya. The word Múrrungúnnya looks like a cognate word, and the idea of lightning would seem to be cognate with the idea of sun, from a remark of Nyimúndum, who explained to me what the circular lightning symbol was. He said it was "Múrrungúnnya (which word I knew to mean lightning), "which we see when it rains; like the sun," and waved his arm to represent a flash of lightning passing across the sky.

There is one other type of rock painting that must be noted: the stencilling of hands and feet. These occur, but not frequently, in the Wónjuna caves. The Nyimúndum rock has Wónjuna pictures, eagles, kangaroo, crocodile, fish, "sugar-bag" (wild honey), on one face of the rock, and on the other face several stencilled hands and feet. A cave at Minggóonya is filled with hands and feet, and no other pictures.

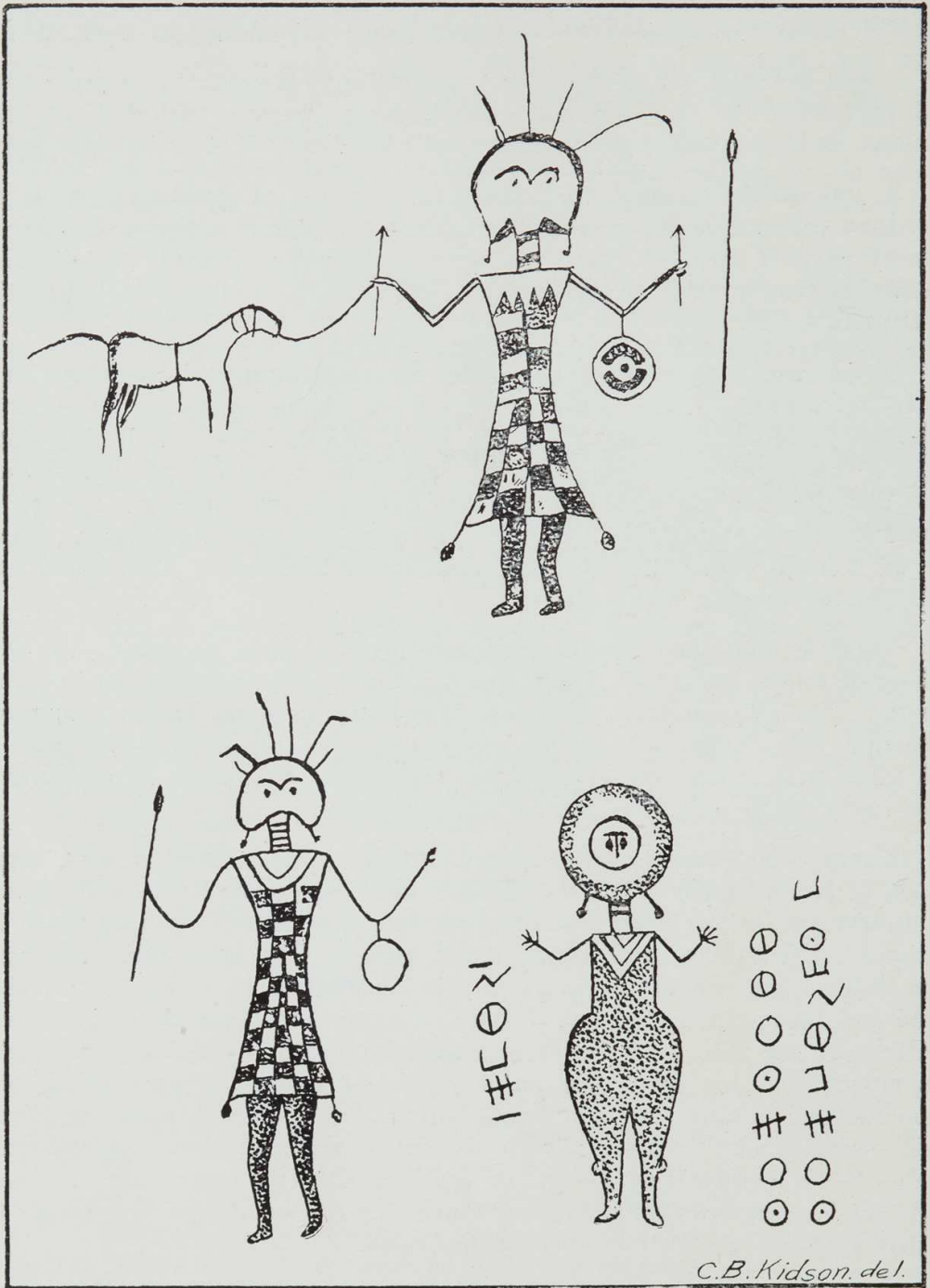
Minggóonya was the original site of the Mission Station, now established at Kunmúnya. When the Mission was first established it soon became a rendezvous for the Worróra, then, gradually, a neutral meeting place for Worróra, Ngárrinyin, and Wúnambullu tribes. The men soon fixed on a cave behind the site of the original Mission Station in which to put their hand and foot prints. One day I found a newcomer, lying on his back, with his foot on the rock face, squirting a mixture of white clay and water from his mouth over his foot. Noting how this cave soon became filled with stencilled hands and feet, and remembering that the aboriginals can distinguish each other's footprints with the same readiness that we distinguish each other's handwriting, I am of opinion that the stencilling of hands and feet has no significance beyond expressing the same urge that makes the schoolboy leave his initials on desk and wall.

Addenda.

(1) "THE HUMAN FIGURE." . . . Wónjuna.

Since this paper was written I have learned that each local Wónjuna has a representative now living. In every case that I have investigated, this living representative claims the Wónjuna as his "kúkai," *i.e.* his mother's brother. There are now living, among the Worróra, persons who

PLATE IV.



The People of the Veil, North of Nigeria, Africa.

Two of the rock-drawings found on the mountainous plateau of Air which lies due north of Nigeria. Considerable enlightenment as to the origin of the mysterious Tuareg, the "veiled people" of the Sahara, is expected to result from this discovery. These drawings are similar to those drawn of the North African people west of the Nile by the Egyptians in the XIX. Dynasty.

bear the names of some of the Wónjuna. These name-sakes are not the men who claim the Wónjuna as their kúkai. The man who claims the Wónjuna of a district as his kúkai is further regarded as being the head of that locality, a kind of "chief of the land." Kánaway claims the Wónjuna Punúllgurra, of Piriállu, as his kúkai. This puts him in line with the other men in his being regarded as the head of the territory near Piriállu, *i.e.* the Kunmúnnya territory; but, in addition to being the living representative of the Wónjuna, and so a head of a locality, Kánaway is head of all the Worróra. Other men who claim a Wónjuna as kúkai are heads of their own localities. Kánaway is this and head of all the others.

(2) AGE OF PICTURES. I have since secured a photograph of a painting of a Wónjuna that was executed, or re-painted, during the wet season of 1929, between January and March. This picture (Fig. 13) shows an unusual drawing of the hair. I am told that the club-shaped marks surrounding the network of hair are "marúku," *i.e.*, flowers, for ornament. None of the four men, who were with me when I secured this photograph, knew what kind of flower was intended. The mark on the breast is the breast-bone. The divisions do not represent clothing, but separate the limbs.

(3) BONE CAVES. I have since learned of more, notably one near Hall Point (Worróra), and one on one of the Montgomery Islands, the latter being the sacred cave of the Yáujibaia Tribe.

EXPLANATION OF PLATES AND FIGURES.

PLATE I.—

LOCALITY MAP SHOWING THE ROCK PAINTINGS IN A PORTION OF THE KIMBERLEY DIVISION, WESTERN AUSTRALIA.

Approximate boundary of Worrora Territory.

The names are taken from the official map.

Those shown \odot are the localities of picture caves, and those shown \triangle are of picture caves which are also bone caves.

PLATE II.—ROCK FACE AT NYIMUNDUM ROCK.

AA.—Two Wonjuna figures.

BB.—Knee-caps.

C.—A nest of wild honey, "Ngeenya."

D.—Lightning.

E.—Line of beeswax to protect pictures of eagles from rain-water.

FFF.—Eagles.

N.B.—The black spot in the right hand figure of Wonjuna is the breast-bone. The black spots in the eagles represent the anus.

PLATE III.—

CONVENTIONAL DRAWINGS OF KOON-GURUM, FRUIT OF A PALM AND A CROCODILE (*C. porosus*).

The outlines are the shell of the fruit, the dotted lines are ornament.

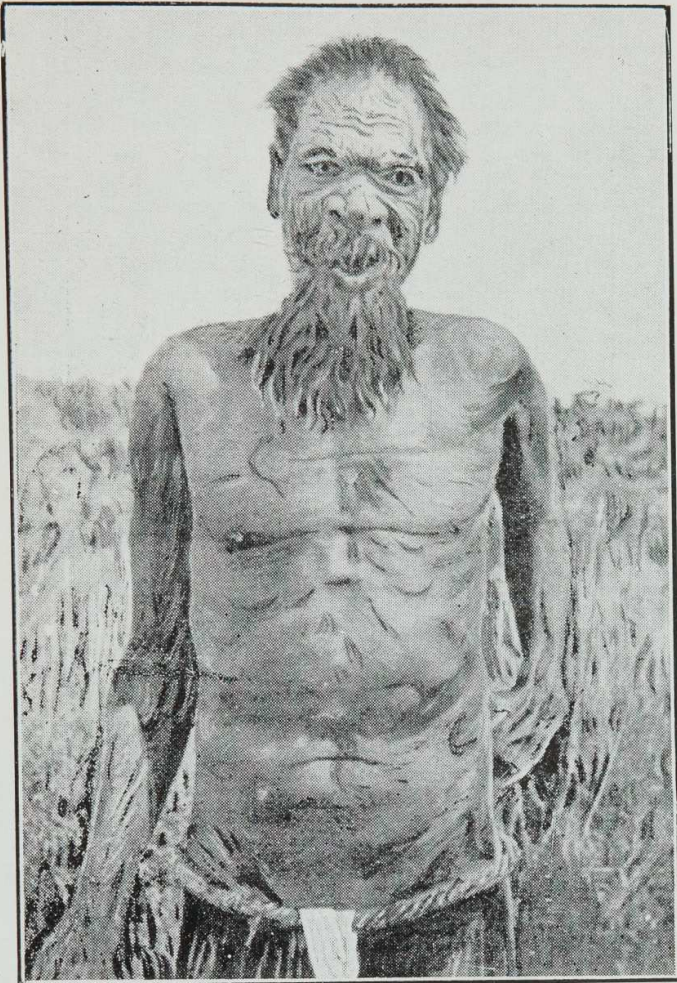
PLATE IV.—THE PEOPLE OF THE VEIL—

Two of the rock-drawings found on the mountainous plateau of Air (which lies due North of Nigeria). Considerable enlightenment as to the origin of the mysterious Tuareg, the "veiled people" of the Sahara, is expected to result from this discovery. These drawings are similar to those drawn of the North African people West of the Nile by the Egyptians in the XIX. Dynasty.

FIGURES—1. Kanaway, head of the Worrora Tribe.

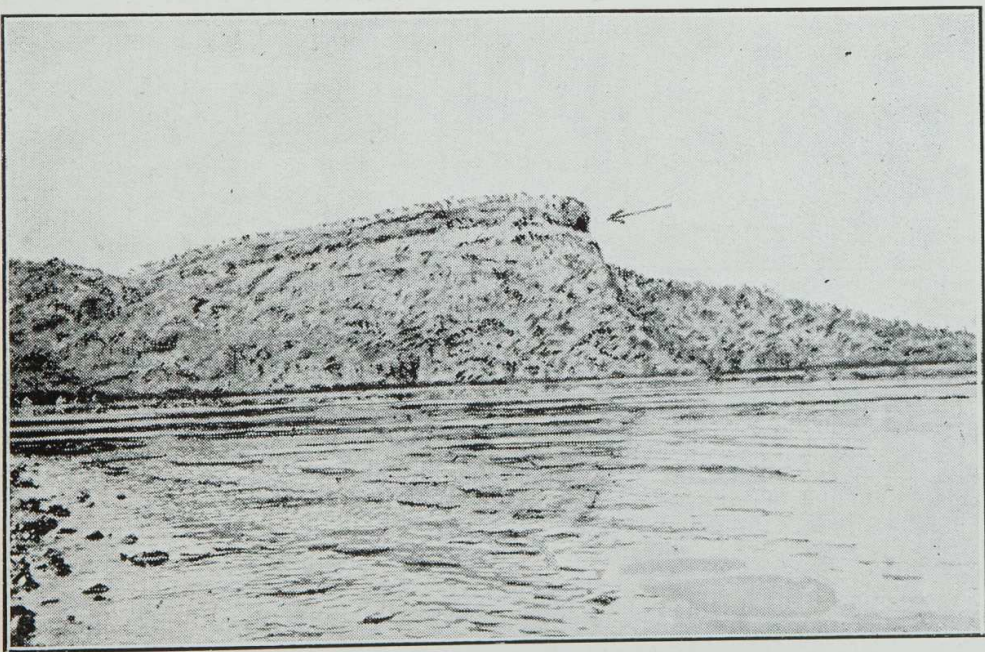
2. Piriallu, a picture place. The position of the cave is indicated by arrow. *Vide* Plate I.
3. A fish at Piriallu. Note human-like face; no mouth.
4. Koon-gurum, the fruit of a palm. Cf. Plate III.
5. The Koon-gurum Tree; fruit is seen near the gun barrel.
6. Crocodiles at Koon-gurum Cave.
7. Paleed-paleera Gorge. The picture cave is in the rough rocks at right.
8. Wonjuna at Paleed-paleera. The black spot on breast is the breast-bone. This figure is painted over a partly obliterated much larger figure of Wonjuna. The club-like object at lower left is a "Korja," an edible yam.
9. Two figures at Paleed-paleera :
Upper right, "Kooninjin," i.e. native poreupine (*Echidna*).
Lower left, liver of stingray "Ubunu."
10. Two figures from Puroolba Cave :
Three drawings of "flying opossum," "Lunggumunya"; one figure (dark tadpole-shaped object) is "Ngeenya," a comb of wild honey. Animals in red, honeycomb in yellow.
11. Nyimundum Rock, showing row of stones representing the eggs of the eagle on top, also heap of stones at right foreground, by which men climb to top at ceremonies.
12. Figures at Nyimundum. Cf. Plate II.
13. Picture of Wonjuna at Kundiri 'ngurrim, near Hall Pt.—The hair is shown as a net-work. The club-shaped marks surrounding the hair are "flowers" for ornament (not known what kind of flowers). The mark on breast is the breast-bone. The divisions are not clothing, but separate the limbs. This picture was *painted, or re-painted by two men in the wet season of 1929, at some time between January and March.*
14. Men's bones in Ngalan-nguru Cave, on one of the Montgomery Islands.—
Upper left, a fairly recent parcel of bones, intact.
Upper right, bones fallen out of an ancient, decayed parcel.
Lower, a decaying parcel of bones, with bones falling away from the parcel.

Fig. 1.



Kanaway, head of the Worrora Tribe, Kimberley Division.

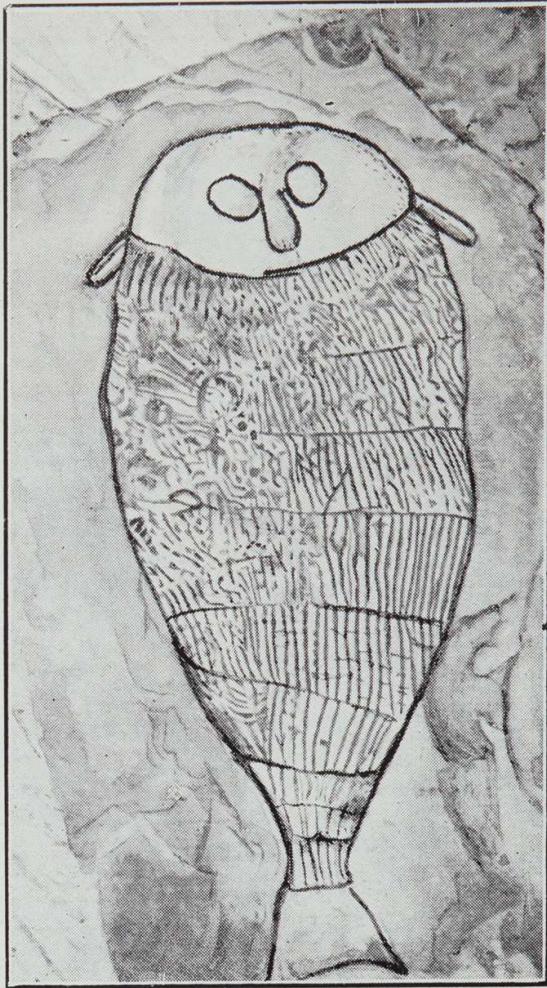
Fig 2.



Piriallu a picture place, near Port George IV., Kimberley Division.

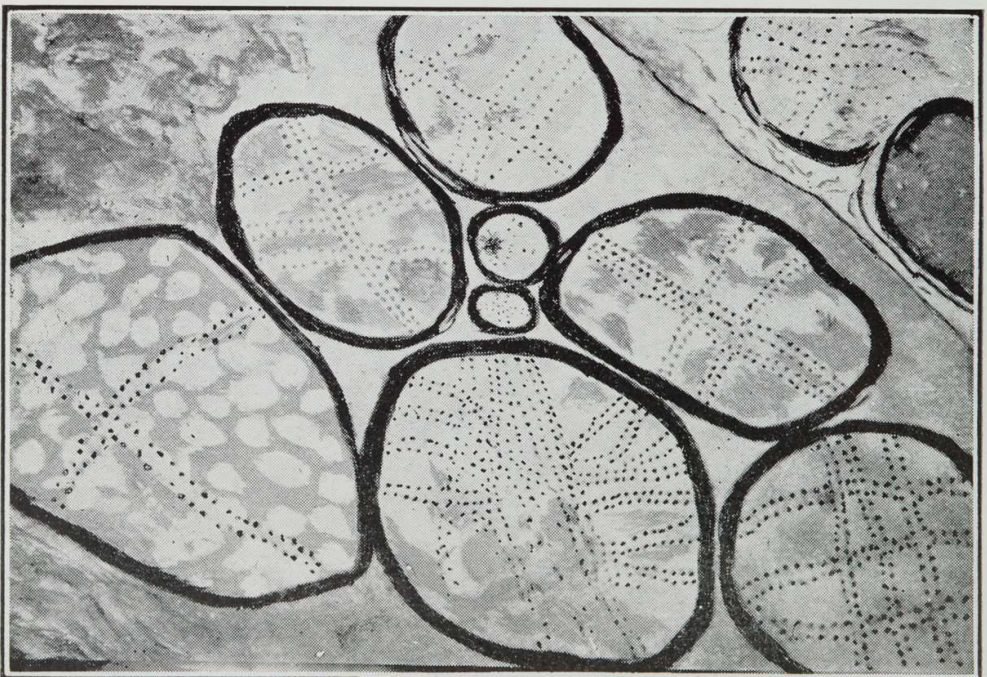
NAT. MUS. MELB.

Fig 3.



A Fish at Piriallu, near Port George,
Kimberley Division.

Fig. 4.



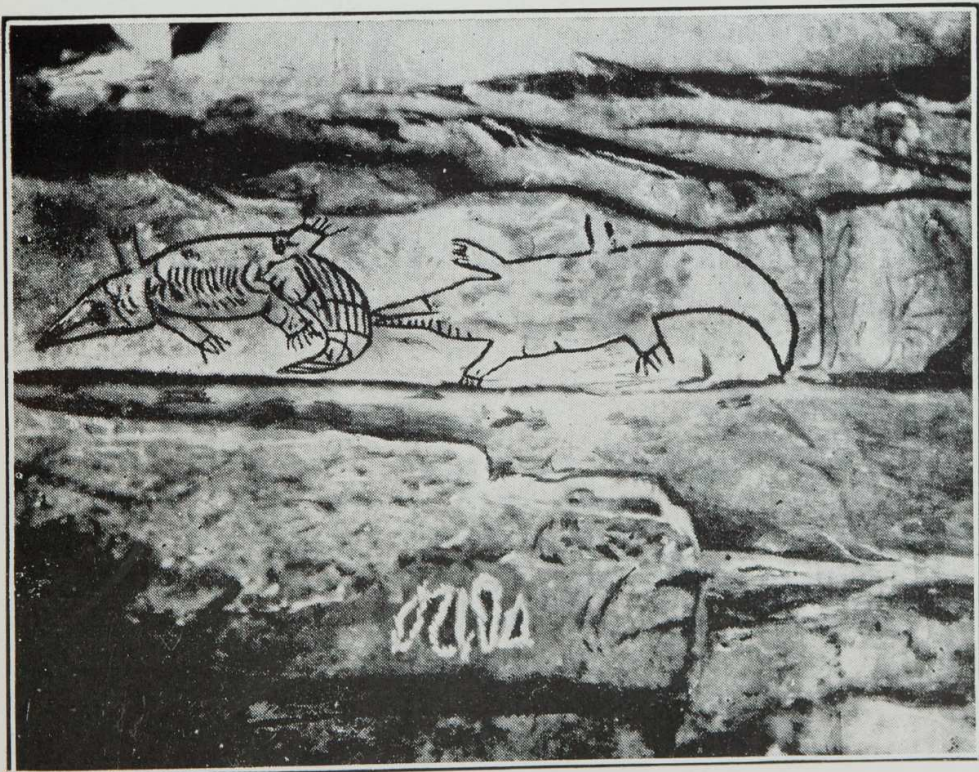
Koongurum—The fruit of a palm, *c.f.* Pl. III.

Fig 5.



The Kcongurum Tree.

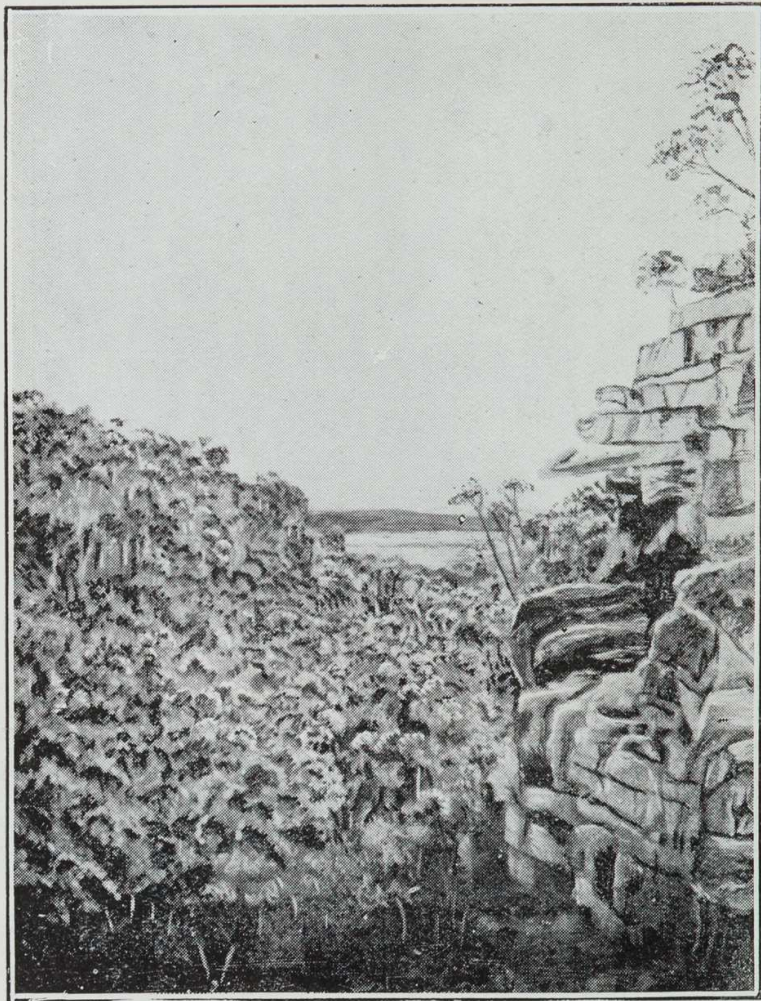
Fig. 6.



Crocodiles at Koongurum Cave, Kimberley Division.

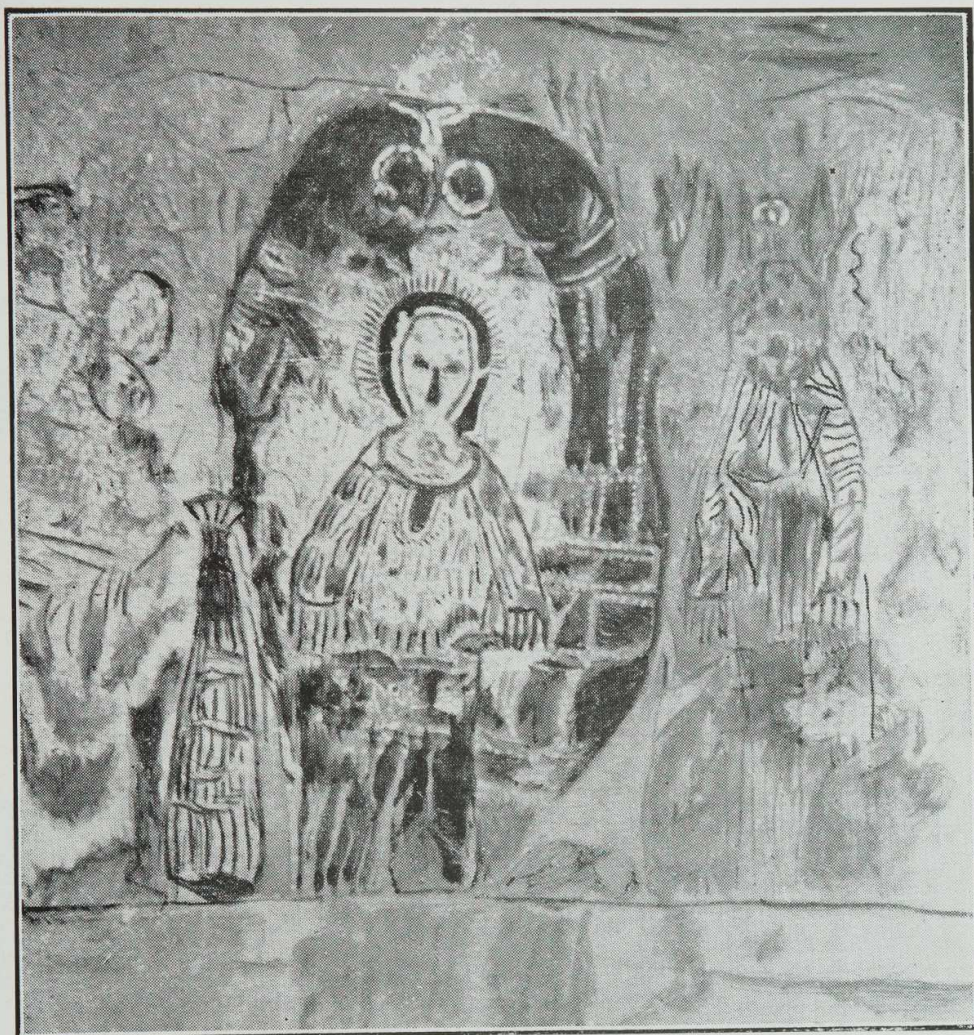
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Fig. 7.



Palced-Paleera Gorge, Kimberley Division.

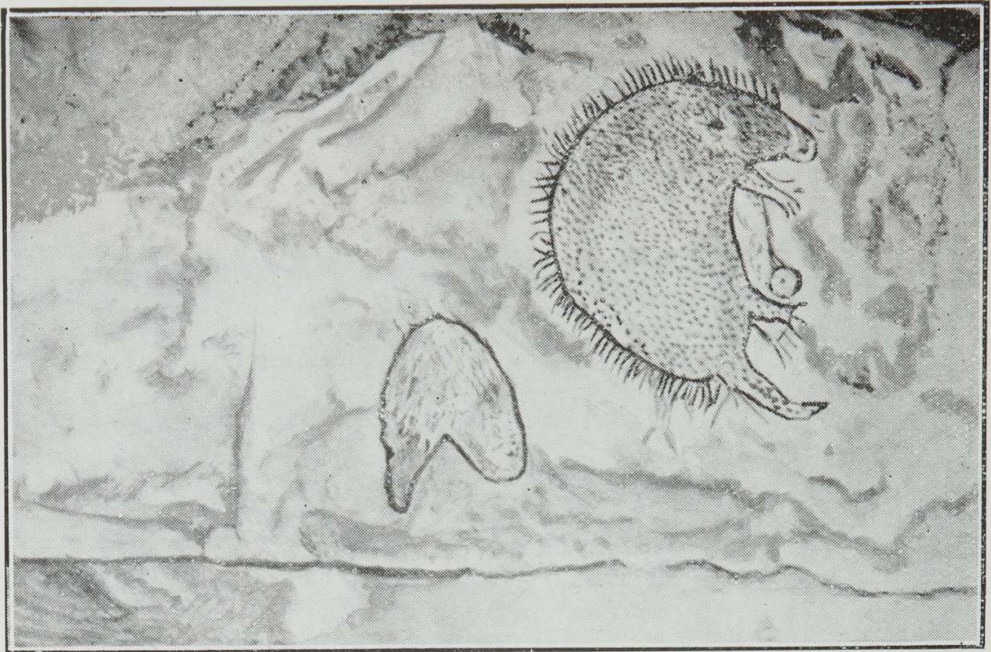
Fig. 8.



Wonjuna at Paleed-Paleera, Kimberley Division.

NAT. MUS. MELB.

Fig 9.

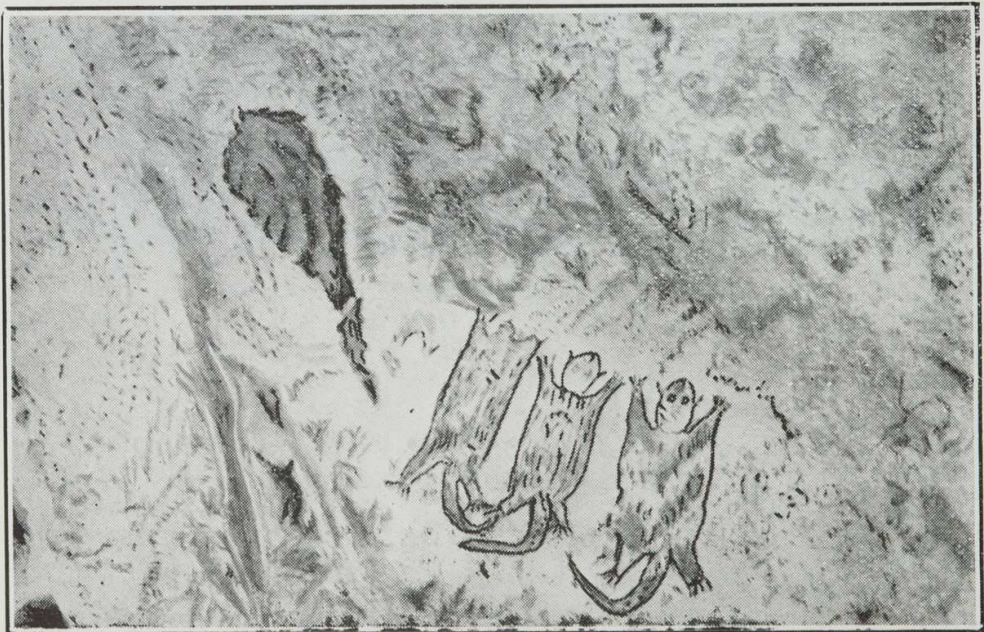


Liver of
Stingray
"Ubunu"

"Kooninji
Echidna.

Two Figures at Paleed-Paleera, Kimberley Division.

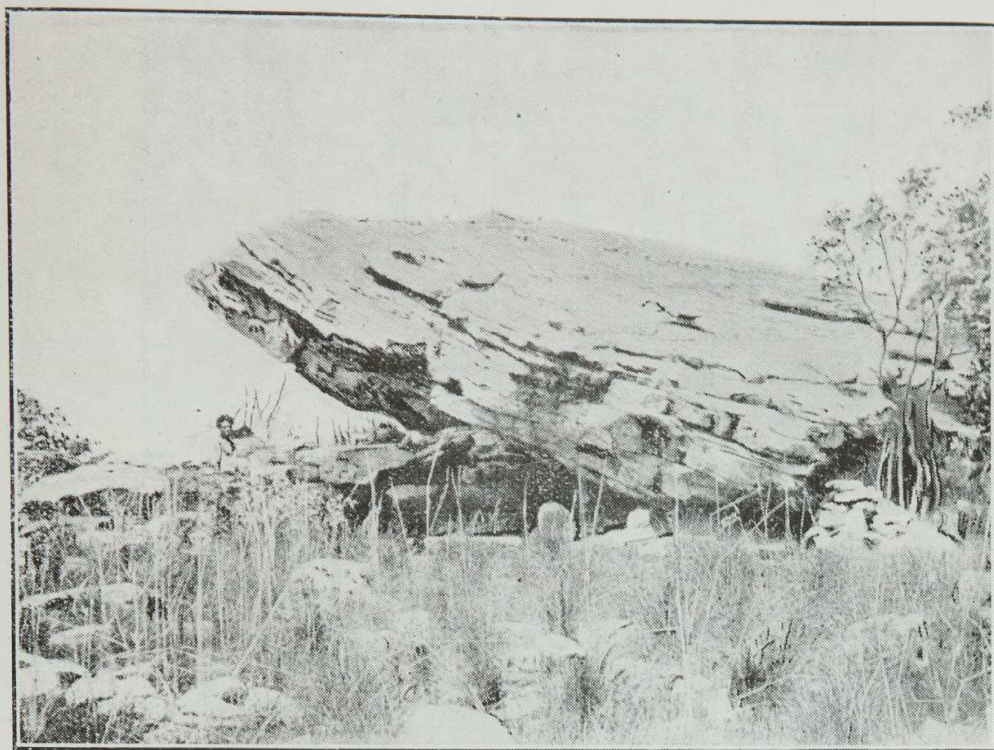
Fig. 10.



"Ngeenya"
Comb of
wild honey

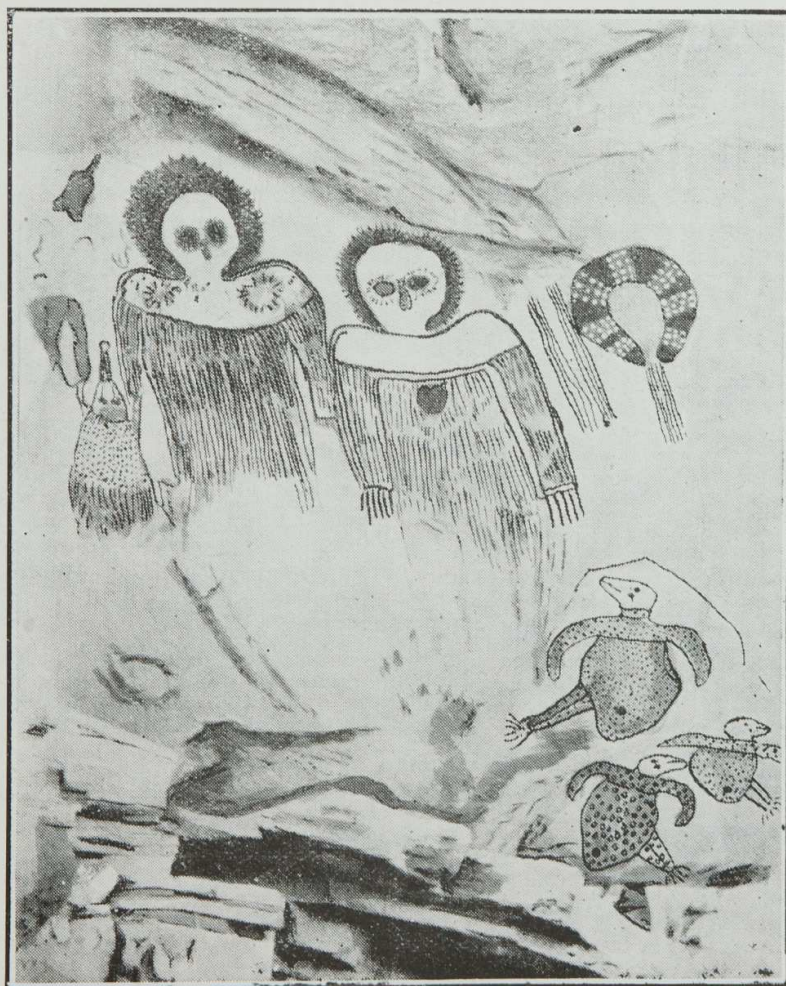
"Lunggin
unya"
"Flying
Opossum"

Two Figures from Puroolba Cave, Prince Regent River, Kimberley Division.



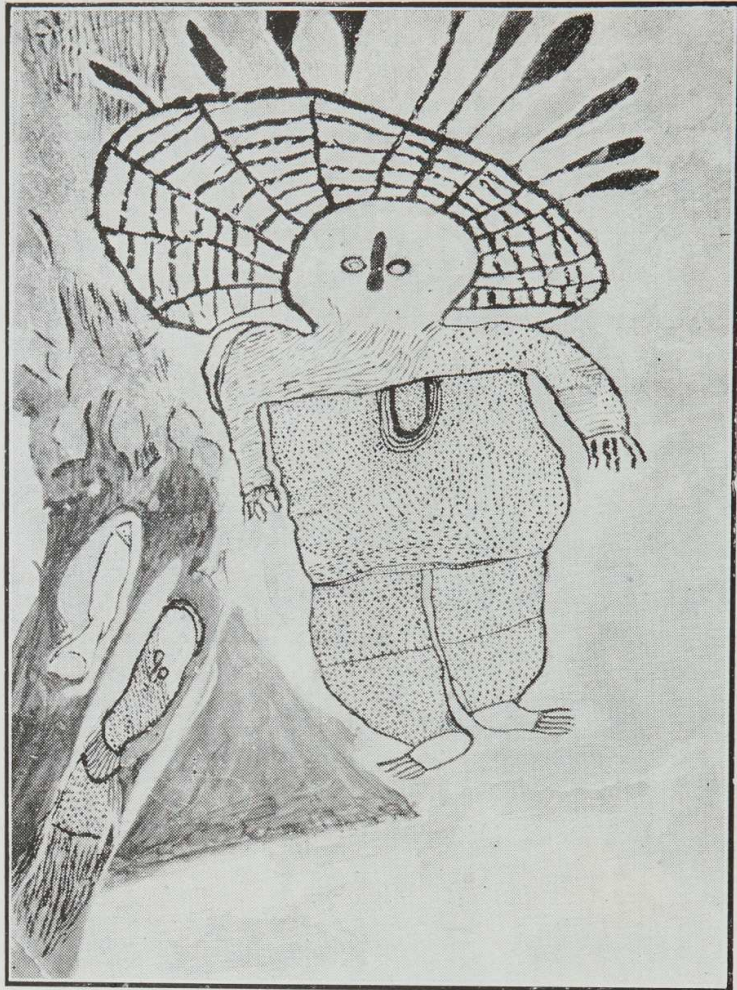
Nyimundum Rock, Prince Regent River, Kimberley Division.

Fig. 12.



Figures at Nyimundum Rock, Prince Regent River, Kimberley Division,
c.f. Plate II.

NAT. HIST. MUSE.



Wonguna at Kundiri 'ngurrim, near Hall Point, Kimberley Division.

Fig 14.



Three parcels of men's bones in Ngalan-nguru, Montgomery Islands, Collier Bay, Kimberley Division.